



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

February 1998

An Interview with Sally Michener

Sally Michener is an internationally acclaimed ceramicist. She is the only ceramic artist to have a one person show at the Vancouver Art Gallery. In addition to making her own work, she has also been an influential and nurturing teacher of ceramics for more than twenty-five years. I interviewed her at her home, in a room filled with pots and clay sculptures from around the world. Her studio occupies the entire ground floor of her home and is spacious and airy. Tables are piled with shards and tiles, new pieces are being built on dollies and the big gas kiln outside is bracketed by trees. There is an odd sense of being part of a crowd, due to all the clay faces peering down.

Sally is working on life-size triangular columns, thin but with elements of the body picked out here and there. A black skeleton moves around three sides, teeth resemble piano keys, words are revealed on broken bits of china, a tea cup handle becomes a perfect ear. Simultaneously, she is working on smaller pieces that evoke the elaborate, small scenic sculptures of Mycenia or Ancient Mexico. They are architectural, doll house sized and filled with human tension. Walls block people from each other. The bright, unnatural colours of the commercial tiles contrast with shards of old pottery and fragments of work by Sally's friends and students. The work is unexpectedly moving.

Karen: How did you get started in clay?

Sally: That depends on how you define clay. My mother would claim that I was the type of little girl who liked to play in mud puddles and make mud pies, someone who liked to get dirty as a five or six year old. But I don't think I thought of it as clay at that time. I took a class in junior high where I made a couple of ghastly looking coil pots.. That was my first real introduction to clay. I didn't take it as anything that I made any specific choice about.

I didn't take any more art classes until I went to university. I think my first year I took a design and drawing class, so I was interested in art, if not necessarily clay. In my second year I took a hand building class, making Mondrian-like slab containers and a slip casting project that looks like a bird and a couple of other things. It was at that point that I got sufficiently interested that when I went on a student project called SPAN (student programme for amity among nations). This was after WWII, where students went to Europe to create friendship by engaging in serious study projects —this was the warrior/winner being benevolent and passing on all these good things (*said wryly*).

Continued on Page 5

The deadline for entries to Clay '98 is extended to February 16th. You can send either photographs or slides to the Guild. \$20 jury fee for up to two works.

One rainy Wednesday night not so long ago (last night, to be honest) I reluctantly tore myself away from typing the newsletter into the computer and trotted across the alley to the Guild Social. I probably could have mentally justified watching one of Andy Warhol's eight hour films of somebody sleeping, so anxious was I to get away from the monitor, but what followed was far, far more interesting.

About eighty guild members and their friends showed up for coffee, cookies, conversation and a slide show of Keith and Celia Rice Jones's trip to New Zealand and Japan. The slides and commentary provided by Keith were colourful and entertaining. The shots of New Zealand displayed breathtaking beaches, amazing forest trails, a few sheep and, of course, pots and kilns.

Coramandel seems to be full of potters. One potter, Sal Vincent, had a studio so pristine that it seemed ready to pose for the Ceramics Monthly cover shot. I didn't even notice the pots, I was too busy gazing at the lack of clutter. Another area potter, Barry Brickell, seems to have become more interested in running the narrow gauge railway he built in order to bring materials in. His studio yard boasted a whole series of kilns built from scratch, including the first wood fired kiln built in New Zealand. His

pots are placed all through his lush garden; huge vessel forms reminiscent of trees, water and some rather life-like mammaries attached to them. Very fecund, I thought.

We moved onto the town of Napier, which was utterly destroyed by an earthquake in 1931 and rebuilt in the height of Art Deco style. Buildings and walls are garnished with beautifully colored tiles. Even the manhole covers were works of art. Potter Mirek Smisek, formerly of Chekoslovakia, has built himself a rotund and shapely beehive kiln. Not only does it fire well, it looks good!

Keith and Celia also took advantage of the Studio Potter's Bed & Breakfast organization. When you sign up, you agree to host visiting potters and they do likewise. Their host, Steve Foulmer, was a joint winner of the Fletcher Challenge. His larger vessels are sprayed with slip, masked and hosed off. The surface texture is subtle but rich. Like all of us, he also needs to pay the bills, so he has a bread and butter line of mugs, small bowls and plates that provide most of his income. Keith and Celia arrived on the night he was hosting a dinner party, so they got to meet lots of local inhabitants to boot. Sounds like a good idea (*we do have information on the Studio Potter Network at the Guild, so leave a message for me and I'll send it onto you if you are interested, Karen*).

Japan and New Zealand both seem to share a use of hand made pots in every day life. But in Japan, pots are also expensive, status items, as evidenced by the shots of the pottery stores that had the same cases and lighting as a jeweller's. A slide of the ceramic section of a department store made me close my eyes and longingly imagine the unlikely spectacle of walking into Eatons or the Bay and seeing a whole section of hand thrown pots.

The slides from Japan included a rather lonely view of Hamada's studio, now a museum and lacking the bustle and mud that I had always imagined. In the pottery village of Imari, the bridges, walls and even some of the pavements were tiled with the broken shards of the classic blue and white ware, produced since the 16th century. In the village of Seto, which Keith compared to the the British pottery town of Stoke on Trent, the walls surrounding household gardens are made from discarded kiln furniture. Shelves, stilts and saggers are arranged in rows and exquisite patterns. A feast for the eye.

Ronda Green, who is coordinating the Guild Socials, has suggested that our next night be "How did they do that?". If you have a piece to tell us, please bring it with us.

Karen Opas

■ ■ ■ ■ ■ Potter's Guild of B.C. Newsletter Website: www.marjorettdesign.com/pguild/ ■ ■ ■ ■ ■

■ The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, photos and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

■ Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Rosemary Amon, Heather Cairns, Gillian McMillan, Frank Turco
■ Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce, Sandra Ferguson

■ 1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

■ Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

■ Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

■ Board of Directors: President: Ron Vallis; Treasurer: Janet Turpin; Secretary: Gillian McMillan; Directors: John Cloutier, Linda Doherty, Fay Hickey, June MacDonald, Debra Sloan, Deborah Tibbel, Laura van der Linde, Frank Turco,

Corner Chair

As I write this the deadline for Clay '98 submissions is rapidly approaching and we have received very few as yet. I had hoped for a more enthusiastic response to this opportunity. As we have so few chances to exhibit ceramic work, we had thought people would be eager to do so. Apparently not. I can only hope that there will be a large number of last minute submissions, otherwise we will have to come up with an alternative or cancel the show, which will not look good for our organizing credibility in either case.

Having been a director of the Potters' Guild of BC for five years and president and chair of its board of directors for this past year, I have observed that the vitality of the guild is directly related to the time, energy and leadership given by those who volunteer their time to the organization and participate in its activities. The guild needs members to contribute in order to guide and maintain the programs we have in place, i.e. the gallery, newsletter and the Guild Studio, as well as generate and carry out new initiatives like workshops, exhibitions, fundraising and sales.

If members are willing to serve on the board and contribute their time and creativity to the common good we will be able to attract the outside support, expertise and community credibility that is essential to a small arts organization such as ours. I therefore urge you to consider how you can contribute to your guild for the benefit of all ceramic activity in BC. You will find participation a stimulating experience.

Ron Vallis.



***Project Empty Bowl still has tickets for sale at \$40. The event will be held Thursday, February 19 at the Canadian Craft Museum as a fundraiser for A Loving Spoonful, the organization that provides hot meals for women, men and children living with AIDS. You can get tickets from the event sponsor, Mudslinger at 688 - 2529.

North West Ceramics Foundation

The graphic layout of last month's Newsletter may have led to some confusion about the administration of the Potters' Guild Education and Scholarship Fund. The Guild has asked the Foundation to manage the funds generated from "The Oven to the Kiln" events. Monies will be used for an annual \$500 scholarship and the establishment of an endowment. Applications for the Maureen Wright, BC Potters' Guild or Jumpstart Scholarships should be addressed to:

The North West Ceramics Foundation,
Scholarship Program
1359 Cartwright St., Vancouver, BC
V6H 3R7

Note that the deadline for Jump Start and BC Potters' Guild scholarships has been changed to March 31 so that award winners can be announced at the Potters' Guild Annual General Meeting on May 1. Applications for the Maureen Wright Scholarship can be made at any time.

Lottery for Pottery

We are delighted to announce that Katherine Gretsinger, well known CBC personality and author, has agreed to preside over the ceremonies. She will be teamed with another personality who will be announced in the next newsletter. Some of John Cloutier's students will be making exotic canapes served on elegant platters, and there will be a no-host bar. We would greatly appreciate help from guild members to sell tickets. They are available at the Gallery of BC Ceramics, Museum of Anthropology (see Deborah Tibbel), the Shadbolt Centre for the Arts (see Sharon Reay), Mudslinger Clay Studios and Greenbarn Potters Supply. Donors are, of course, encouraged to attend—they only need tickets if they wish to enter the lottery to draw a prize. The calls from donors confirming donations are still trickling in rather slowly. Tam Irving (604) 921 - 6705 would love to hear from you!

Pieces can be delivered to the Gallery of BC Ceramics where they will be picked up at regular intervals. So few pieces have

been delivered to the Gallery so far that the deadline for the free ticket draw has been extended to February 16. The winner of the draw will be announced in the next newsletter.

Tam Irving



Precis of Board Meeting Held Dec. 18, 1997

Present: Frank, June, Jane, Linda, Janet, Fay, Ron, Tam, Debra and Gillian.

Absent: Laura, John & Deborah.

-NWCF profits from Oven to Kiln Fundraiser are \$3451.56. Letter of thanks and tax deductible receipt to be sent to all donors of plates. New treasurer is Kellian Armstrong, and Frank Turco has joined board.

-Vacancies on Potters' Guild Board means that new members are needed. Aaron Nelson to be invited, conditional on giving up his part-time job in gallery. Board will look for other people and discuss at January meeting.

-Jane reports that the 2nd round of financial statements are ready, the line of credit stands at \$2800. The Westender had an article on Jane that promoted the Gallery and Terry David Mulligan mentioned us on Bravo TV. No reaction to our letter to Granville Island Trust (re: move to larger space) yet. Fay suggests we list our alternatives, as other spaces may become available over the next two years. Ocean Cement is leaving Granville Island by then.

-Linda Doherty showed us the likely cover and page layout of the book. She is meeting with publishers this week. The committee still aims to launch the book at Made of Clay.

-Newsletter non-editorial hours are not retroactive but will pay an extra \$9 per hour for Dec. The newsletter committee will meet with Karen (Heather Cairns, Rosemary Amon, Ron Vallis, Frank Turco and Gillian McMillan). The office space conflict needs to be resolved.

-Sharon Reay reported that Svend Bayer has ordered 600 lbs of clay for his workshop.

We had a question the other day regarding getting
Plainsman Clays if you are on Vancouver Island.

For our Vancouver Island & Gulf Island customers, we
have two dealers where you can buy Plainsman clays
and all other items available through Greenbarn.

Herb at **Island Pottery Supplies** is located in Nanaimo
and services that local area and points north. Herb can
be contacted at 250-753-1633.

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Cobble Hill and covers the lower end of Vancouver
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Sally Michener, Continued

My project was to interview potters -this was in 1956-. I set up interviews with national crafts associations, and went to the Netherlands and looked up potters and small potteries, including those clay pipes. Then I wrote a hundred page honours paper on it all. I got my masters, and I got a job in Minnesota and started taking classes with Warren MacKenzie. I wanted to learn wheel throwing.

Warren was teaching at night at the University of Minnesota, about seven years after he got back from apprenticing with Bernard Leach. He was this messianic, wonderfully self-righteous teacher who was very influential and changed my direction. I was always afraid to show him my work, because I had started doing some hand building too, and I assumed that he would think that it wasn't the right thing to be doing, so I wouldn't show it to him.

He found it, because he did all the firing for us at that time, as well as the glaze mixing (he had a theory that we had enough work to do just making the things and glazing them, so we shouldn't have to worry about the chemistry as a beginner). So he found my pot and said "Who did this" and I thought he was just going to lambast me, but he said "It's really nice". And of course after that I could show him some of my work, even though I assumed it wasn't very good. It took me a long time just to learn how to throw properly. I bought a Leach kick wheel at that time as well as an electric kiln, a small one, but I still doubted my work. It seemed to me that it would be an avocation, rather than a vocation.

I got married, moved to Bellingham and set up my studio. My kiln was on the back porch and my wheel and working area was in the attic, so I schlepped everything up and down the stairs. I was primarily making pots and reading, as it was the first time out of school that I didn't have a full-time job. I was also trying to set up a discipline of working in the studio. I had a test kiln built and I started experimenting with glazes, pretty much by myself. I was reading books and then playing with the glaze formulas. My throwing wasn't improving immensely, but it was enough that I started to make some standard cups and bowls. I was starting to do little handbuilt pieces and adding them to the thrown pieces, like little mermaids as casserole handles.

Then we went to Cincinnati, where I set up a studio and started taking classes with Roy Cartwright. Roy, at that time, found wheel throwing pretty boring, which made me mad, but also challenged me to change. I was mainly throwing at that point, but I was also spending a lot of time making all these extra parts to add on, like the mermaids. He really kept pushing me to do it, and then about halfway through the year -because I was stubborn, as all students are - it finally happened and I suddenly got interested in soft slabware.

I kept working at stoneware temperatures though, making platters, punch bowls, to tables and stools. These were quite popular and sold quite well. They hit a market, because they were both functional and yet sculptural. When I look back it wasn't a huge amount of money, but at the time I thought that it was fabulous to be able to sell most of the things that I could make. I was included in a couple of exhibitions of local art, and was one of only two ceramics people to be included in the shows.

I was offered a part time job at the Vancouver School of Art and John Reeve was teaching there. He was part of the reason I wanted to come, as I really admired his pots. So I came here and then John up and left and went back to St. Ives after one semester.

Karen: Which brings us to the question of your goals as a teacher...

Sally: I see my role in a variety of ways. First of all, because I am passionately involved in ceramics, I want to share that intensity, my conviction that this is a really exciting medium to work in. I've also tried over the years to become better at giving out technical information, because I was taught in an era where it was down played so heavily that it influenced my own teaching. It was akin to the theory that children will learn how to read if they are studying something they love. That was my theory about learning the technique, so I never came from a very heavily structured technical point, ie. I make this kind of work, so you make this kind of work. I've always tried to get my students to come from projects that have content and then sneak in all the other things.

I've also tried to integrate the issues that students deal with as ceramicists with the issues that other artists deal with. When I retire I want my replacement to be someone who's primary concern is ceramics. I think that we have a lot of up and coming young artists who are doing very good work.

Excerpted from a longer conversation with Sally Michener, Karen Opas

Seattle Asian Art Museum

On a recent trip to Seattle, I visited the Seattle Asian Art Museum. For those who are not familiar with it, I would like to write some lines of recommendation.

They have a great selection of art from Japan, Korea, China, India and Southeast Asia, and their recent reinstallation of the Chinese galleries is called **Wonders of Clay and Fire: Chinese Ceramics Through the Ages**. This is a truly interesting and well displayed collection. Plates, vessels and sculpture from as far back as 1500 years ago, some with visible bruises of time and some as if they had just been pulled out of a kiln! The museum also has an elaborately stocked giftshop with a good selection of books, and a Japanese style tea-garden with all kinds of teas for sale.

In the Educational Resources Room, I had a great time watching the following two videos: **The Korean Onggi Potter**, describing traditional pottery production in Korea with a healthy sized wood-fired kiln (that thing - I am not joking - fired maybe 300 - 400 pots in one go), and **Porcelain for Emperors**, showing the creation of saggars and other vases for the Japanese Emperor's court all the way from clay preparation to throwing, firing (after appropriate prayers to the kiln god are conducted), glazing, enamel painting, and breaking (OUCH!) of those pieces that do not pass the stringent quality control. Both these videos are produced by the Smithsonian Institute, in 1992 and 1981 respectively, and run for about 20 and 15 minutes. I am confident that any pottery lover will enjoy visiting this Museum. (The address is: 1400 East Prospect Street in Volunteer Park, Seattle, tel: (206) 654 - 3100). Happy Travelling!

Laura Arpiainen

Guild News

Once again, the Guild is cranking up the activity level for the approaching spring. The first event on the list actually took place last night with **Keith Rice-Jones'** wonderful slide presentation of his and Celia's trip to New Zealand and Japan last year. Over eighty people attended - a great turnout for the first social! Thanks to **Ronda Green** for organizing it and to Keith and Celia for their slides, pots, books, sketches and talk. Thank you also to the students of the **Eagle Harbour Community Centre** (near Horseshoe Bay in West Vancouver) for helping out. Your donations offset the cost of the coffee, cookies and Keith's honorarium. We'd also like to thank **Sally Michener** for facilitating the use of the auditorium.

Coming in February is Greg Payce's workshop (see registration form page 8) at ECIAD, followed by Svend Bayer's workshop at the Shadbolt Centre in early March. Then, catch your breath while you can, the end of March is packed! Clay '98 - Our Finest Work exhibit at the Vancouver Community Arts Council Gallery is from March 24 - April 18. And, in conjunction with this is Lottery for Pottery at the Roundhouse Community Centre on March 27th. Then, a month off to prepare for Made of Clay - the fifth year of this Potters' Guild of BC Pottery Sale Event. There are still some booths left - see registration form on page 8. The postcards for MOC have just arrived in the office hot off the presses - they look great! We will be sending out packages to those registered sometime in February with further information regarding the booths, tables etc., and will include the number of postcards requested on your registration form. If you should have any questions, please call Jane (669-5645, day) or John Cloutier (524-1942, eves.)

And, tied in with Made Of Clay is the Annual General Meeting for the Potters' Guild of BC, to be held Friday, May 1st 1998 (location is to be announced). The Guild has again enlisted Robert Kell, Chartered Accountant, to review our year-end financial statements, which will be presented at the AGM. The Annual Report, with a condensed version of the reviewed financial statements, will be mailed out to all current members prior to the AGM - if anyone should wish to see a more comprehensive set of f/s at that time, please call me at the Guild office.

Whew! Hope you can enjoy many of these events.

Gallery News

The 10% off sale for the month of January has again contributed to a positive month to begin the new year. Although we are still behind January '97 totals, with a few days left in the month, we have met our projected sales targets for the month.

The feature artist of the month spaces have now all been filled for 1998! This is the opportunity for non-juried artists to have a small display of their work in the Gallery for a month, as a way of introduction to the market and a chance to have some sales! Look for the call for 1999 feature artists towards the end of '98! **Elaine Hughes-Games** from the Okanagan is February's feature artist, coinciding the delivery of her work to the Gallery with attending the Guild Social. In March, the Gallery looks forward to a display by **Marc Lemieux**, which will be followed by **Gertruda Patson's** work in April.

Our first exhibit for the year, **Judy Weeden's About Journeys**, opens on January 31st and runs until February 26th. Following Judy's exhibit will be the open show for all Guild members to participate. The theme for this exhibit is flower vases or planters (ie flower pots). Work should arrive between February 23 and 26th - please call Jane at the Gallery (669-5645) for information regarding the labelling of your work. The vase exhibit will be set up until April 2nd, ie extended for one week, as **Kathryn Young's** exhibit of her recent larger work will not be installed until April 3rd, with the opening reception planned for Saturday, April 4th (2 - 4pm).

The Gallery Committee will be undertaking some minor renovations beginning next week! We plan to do some painting, incorporating some new colours into the Gallery, and possibly changing some of our display systems. The exciting new look of the Gallery will be celebrated in a re-opening party, tentatively scheduled to tie in with Made Of Clay and the AGM. Stay tuned for more details!

Wow, this is a short column for a change! Have a happy February!

Jane Matthews

Gallery of BC Ceramics - Upcoming dates to remember:

January 31 - Feb. 26 Judy Weeden's exhibit *About Journeys*

February 23 - 26
Work for Flower Vase exhibit to arrive

February 28 - April 2 Flower vase exhibit - open to all members of the Potters' Guild of BC

April 4 - April 23 Kathryn Young's exhibit
*April 4 (2 - 4pm) - opening reception

*April 15 Deadline for Jury Selection (call Gallery for details - more info will be in next newsletter)

*Dates have been changed (or weren't included) on the calendar of events

Letter to the Editor

Dear Karen:

We enjoy your publication. Thank you. Teresa Arduino and I have launched a Spanish web page about modern and historical pottery and ceramics in Mexico, as well as a few international items on clay and stoneware. You can visit us at: <http://www.geocities.com/SoHo/Cafe/6895> Thank you again.

Dino Rozenberg
Tepotzotlan, (village 45 km outside of Mexico City), Mexico



Vase - Judy Weeden

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Registration for Greg Payce Workshop:

Name: _____
 Address: _____

 _____ Tel: _____

Or call Gallery at (604) 669 - 5645 to register by credit card.

Send cheque to: Greg Payce Workshop
 1359 Cartwright St., Vancouver, BC. V6H 3R7

***Friday Slide Lecture is free to workshop attendees.

Greg Payce Workshop presented by the Potters Guild and Emily Carr at the Emily Carr clay studio on **Saturday, February 21 and Sunday February 22, 10 - 4 pm.** Slide Lecture **Friday, February 20, 7 pm.** Greg will throw, demonstrate the use of templates and use latex & terra sigillata in an unusual way. Fee is \$60 plus GST, lecture free for participants, \$5 for others. *The following is excerpted from an article by S.V. Gersovitz featured in Contact Magazine, issue # 89.*

Greg's exceedingly well-crafted and fully functional vases and teapots signal a return to past traditions wedded to a very contemporary use of colour, design and technique. Eschewing glazes, Payce employs a sombre palette: black, brown, terra cotta and aquamarine. Inspired by Cretan motifs, he makes liberal use of shellforms. His beautifully executed patterns emphasize and support the form.

Guild Studio

The Guild Studio is a subsidized, furnished studio available for a period of one year to an emerging clay worker. The Guild's aim is to ease your transition from amateur/student into a professional potter. Tenancy includes a solo exhibition in the Gallery of BC Ceramics in April of 1999.

The studio year runs from May 1, 1998 to April 30 1999. Rent is \$150 a month. There is a wheel, shelves, a large electric kiln, wedging table, etc. Send bio and 10 to 15 slides to: Attn.: Guild Studio, 1359 Cartwright St., Vancouver, BC, V6H 3R7

Submission deadline is February 28.

He throws his pots in sections and joins them flawlessly. Employing a latex rubber compound, Payce adapts the stencil techniques of batik and silkscreen to his medium. He uses camel-hair brushes to paint on the smooth, wet surface. The forms often mask one another to achieve a rich texture. For a final stucco-like effect, he uses a scrub brush over the thick slip.

Made of Clay '98 Entry Form

There are still booths remaining!!

Name: _____

Address: _____

Telephone/fax: _____

Enclose cheque made out to the Potters' Guild of BC for the sum of \$450. Up to two people are allowed to share a booth.

We will have Interac and Visa/Mastercard at a common area, but you will do your own wrapping and selling.

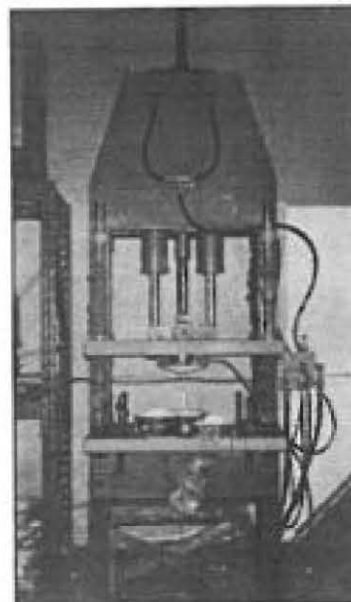
Number of post cards needed for publicity: _____

I/we volunteer for:

set up _____ clean up _____ other (as needed) _____

FOR SALE

100 Ton Ceramic Press and Die Rings



Phone Brian at: (604) 596-9541

Unclassifieds

Still Time:

To buy a ticket for the Tozan Cultural Society Dragon Feast!!! For \$100 you get a five course Japanese style dinner (all foods cooked) and go home with an original seven piece Japanese style dinner set. Takes place February 7 at Bowen Park Auditorium, 500 Bowen Road, Nanaimo (250) 755 - 7500. For tickets call Cathi at (604) 929 - 9175 or Jan at (250) 753 - 4026.

Summer Jobs:

Camp Kodiak, a summer camp for children and teens with learning disabilities has openings for pottery instructors. Please see our web page at <http://www.camp.ca/kodiak> or email <campkodiak@sympatico.ca> for details.

Wanted:

A slab roller!!! Please give Eun Joo a call at 669 - 5696.

For Sale:

Crusader electric kiln (cone 10) 28" diameter, stacking rings \$875 OBO. Also Shimpo electric wheel \$750 OBO. Please call (250) 335 - 1433.

Used Equipment for Sale:

Includes Large pug mill, Hammer mill, Jaw Crusher, c/w screening system, belt conveyors, brick cutting machine, hydraulic press, drier wagons (steel), electric motors and more... Contact Fahey & Co. (604) 594 - 3466.

For Sale:

Almost new Skutt kiln, model #1027 - 3. Internal dimensions; width 22.75", depth 27". Fires to cone 10. New \$2075, asking \$1500. Call Mary Fox Pottery at (250) 245 - 3778 afternoons or evenings.

Craft Fairs 1998 is hot off the Press. A listing of over 100 craft fairs in BC. Gives you info on dates, locations, hours, contact names and numbers, etc. To receive a copy please call the CABC at 687 - 6511 or toll-free 1-888-687 - 6511. Cost to purchase directly is \$6, or send a cheque for \$6 + \$2 for postage and handling to CABC, 1386 Cartwright St., Vancouver, BC V6H 3R8. If you know of a craft fair or event that you want listed in the ongoing 1998 or 1999 directory, call (604) 687 - 6511 or fax (604) 687 - 6711 or email: cabc@bc.sympatico.ca

Calls For Entry:

12th Annual San Angelo National Ceramic Competition is open to all artists of North America. All work, both functional and sculptural must be original, made in the past 2 years and be made predominantly of clay. Awards of \$5250 (US). Juried from slides by Ronald Kuchta, Editor, American Ceramics. Contact Valerie Bluthardt or Howard Taylor at (915) 658 - 4084 for entry form. Entry deadline: Feb. 9, 1998 postmark

Jean A Chalmers National Crafts Awards celebrates achievement of national significance in the field of crafts through the recognition of a single, exceptional work created in the past three years. Award is \$25,000. To submit a nomination contact Ontario Arts Council, Chalmers Awards, 151 Bloor St. West, Toronto, ON, M5S 1T6. Tel: (416) 961 - 1660. Entry Deadline: February 15, 1998

"1998 International Orton Cone Box Show" Open to all works that fit into a large Orton cone box (3" x 3" x 6"). Juried from actual work. Fee \$20 US per entry. Contact Inge Balch, Dept. of Art/Ceramics, Baker University, PO box 65, Baldwin City, KS 66006 - 0065. Entry Deadline: February 20, 1998.

41st Annual Edmonds Arts Festival (June 19 - 21) in Edmonds, WA, -a lovely little town 20 miles north of Seattle. We are a high quality festival, attracting outstanding artists from the northwest and other parts of the USA. Our emphasis is on fine art, and there is a juried show running concurrently with the festival. We have had limited participants from BC, but they all had favourable comments about our festival and the opportunity to show and sell their work in a market where patrons expect quality and come to spend money. Why not consider expanding your exposure? For prospectus write to: Edmonds Arts Festival, 10924 Mukilteo Speedway Suite 125, Mukilteo, WA 98275 USA or phone (425) 745 - 0799 or email: shjones44@aol.com Entry Deadline: March 1, 1998

Archie Bray Foundation for the Ceramic Arts Residency Program is accepting applications by ceramic artists.

One year or short term residencies allow individuals to pursue their personal approach to ceramics and provide an excellent studio situation. Send international SASE to Archie Bray Foundation, 2915 Country Club Ave., Helena, MT 59602, USA. Tel: (406) 443 - 3502 or Email: archiebray@archiebray.org Entry deadline: March 1, 1998.

2nd Annual Coombs Country Arts & Crafts Fair, July 17, 18, 19, 1998. Seeks exhibitors, both indoor and outdoor venues at our well-known holiday resort area near Qualicum Beach. Inquiries call (250) 390 - 2387 or fax (250) 390 - 0560. Entry Deadline: March 15, 1998.

Clay Sculpture Exhibition at Port Moody Festival for the Arts invites clay sculptors to submit works for jurying. \$10 jury fee for up to two pieces. Call 469 - 4599 or 936 - 2442 for details. Entry Deadline: March 29

Vancouver Outdoor Art Exhibition on the ground of the Vancouver Art Gallery July 10, 11 & 12 is looking for artists and craftspeople. To register submit a one page resume, 6 slides, SASE and cheque for full registration fee of \$300 to: #406 - 137 17th Ave., North Vancouver, BC, V7M 1V5 or call Brad Foster at (604) 984 - 6756. Entry deadline: May 1, 1998

Workshops

Ruthanne Tudball Workshop, Feb. 13, 4 - 9 pm and Feb. 14, 10 am - 4 pm. World renowned British potter and author of the book Soda Glazing will show slides, throw and assemble pieces. \$40 for members of FVP and RP guilds, \$45 for non-members. Make cheque payable to Richmond Potter's Guild, send CO Lucille Webster, 12234 Parktree Crescent, Richmond, BC, V3X 1Z8. Tel: (604) 597 - 8992. Held at Lecture hall, Richmond Cultural Centre, 7700 Minoru Blvd., Richmond.

Bronfman award winner Steve Heinemann will give a noon hour lecture, free at the Emily Carr Auditorium Tuesday, March 10.

More Workshops



Workshops, Cont.

Steve Heinemann, Canadian Bronfman Award Recipient (previous award winners have included Wayne Ngan, Robin Hopper and Walter Dexter), demonstrates clay models, molds, slipcasting, handbuilding and surface development. His large ceramic pieces are technical masterpieces, drawing on influences from some of the world's earliest ceramics. March 7 & 8, \$100. Contact Meira Mathison, Metchosin Int'l School of Art, 650 Pearson College, Victoria BC, V9C 4H7. Tel: (250) 391-2420.

A Day with Gordon Hutchens

Throwing and decorating stoneware. A revealing insight into the throwing and slip decorating techniques for which Hutchens has gained an international reputation. A full day of watching a master at work. Sunday, Feb. 15, 10 - 4 pm at the Shadbolt Centre for the Arts. Fee \$42.80 Call 604 / 291 - 6864.

Linda Christianson Workshop, April 18, 10 am - 4 pm at Richmond Cultural Centre, Lecture Hall, 7700 Minoru Blvd.,

Richmond. The RPG and FVPG are thrilled to be able to present this internationally renowned wood-fire potter. She will discuss slides and demonstrate throwing on a treadle wheel. \$30 members, \$35 non-members. Mail to Richmond Potters Guild, CO Lucille Webster, 12234 Parktree Crescent, Surrey, BC, V3X 1Z8 or tel: (604) 597-8992.

Svend Bayer Workshop "He is more than just a potter, he is a force of nature" Michael Cardew. The Potters' Guild of BC and the Shadbolt Centre for the Arts are hosting this noted English potter. Svend, who apprenticed with Michael Cardew, specializes in large, wood-fired pottery. During the two day session he will lecture, give a slide show and demonstrate throwing and surface decorating techniques. March 7 & 8, 1998, 10 - 4 pm. \$74.90. To register, call 604 / 291 - 6864. Lecture, Friday March 8 at Roundhouse Community Centre is free to registrants, \$5 otherwise. Svend has requested 600 pounds of clay, so there will be lots of demonstrating!!!

Mudslinger Clay Studios Calendar:

January: Drop-In begins 7 days a week - classes begin on 19th in throwing & hand building.

March 15: Introduction to Glazing. 10 am - 4 pm. \$45 includes materials.

April 5: Tradition of Tea by Keith Snyder of Urasenke Tea Foundation. Slide presentation, collection of teabowls and performance of Tea Ceremony. \$20.

April 19: Sculpting the Figure with Martin Williams, uses live model. \$55 includes materials.

June 8 - 12: Altered Extrusions: hands-on workshop building and throwing extruded forms. \$210 plus materials.

To register for any Mudslinger events or join the studio call 688 - 2529.

Peter King Workshop, May 22 - 24 at Mudslingers Studio. Demonstration on architectural ceramics, building a fireplace facade. He will build a sink and cover glazing, making and installation of major architectural pieces. \$185. Contact Sonja Picard at (604) 278 - 0864.



**POTTERS
GUILD
of BRITISH
COLUMBIA**

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
Fax: (604) 669-5627
Tel: (604) 669-5645

Potters Guild of British Columbia 1998 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____ Fax: _____

Email: _____

I/we enclose \$ _____

Need a receipt: yes ___ no ___

Mail or deliver to:

Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1998